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## RUBBINGS FROM ENGLISH MONUMENTAL BRASSES

C. DRURY E. FORTNUM in the South Kensington Museum Handbook on Bronzes says of "brasses," used for ceremonial purposes: "Engraved brass or latten plates, first imported from Germany and Flanders and known as 'Cullen (Cologne) plates,' were subsequently manufactured in England; their use, extending from the twelfth century, has never entirely ceased, a revival (both in England and the United States) having taken place within the last half of the nineteenth century.

"It is impossible to rate their archaeological value too highly as memorials of the manners, dress, and architecture of former times; or their importance as genealogical and historical records, for sometimes 'their witness lives in brass' and in that alone."

The collection of fifteen rubbings (impressions taken by rubbing superimposed paper with heel-ball) from brasses found in the county of Hampshire, presented to the Museum by Mr. James M. Constable in 1890, has been materially increased by the purchase of a collection of more than eighty rubbings from monuments in the counties of Berks, Bucks, Cambridge, Kent, Middlesex, Suffolk, Surrey, Sussex, Warwick and Worcester.

The Constable collection was made by H. D. Cole in 1888-9, with a process invented by himself, by which the exact appearance of the brass is rendered, and, all of the enamel colors, when they occur, reproduced. The rubbings are principally from brasses in the College Chapel and Saint Cross Hospital, Winchester; the earliest being from that in the Hospital church to the memory of the Master John de Campeden (1382), friend and executor of William de Wykeham, Bishop of Winchester. To quote the words of the Rev. James Morgan, its late owner, the collection recently purchased "represents the art of engraving this class of memorial from its commencement, through its rise and excellence, to its decay. It

recalls the fashions of the armor in which our forefathers fought in the battles of Crecy, Poitiers, Agincourt, the Wars of the Roses, the Commonwealth and in the time of the Restoration. It shows the varying fashions in dress of all classes of society, and the extremely elaborate and beautiful vestments in which were celebrated the Eucharistic Services of the Old English Church."

The manuscript catalogue, made by Mr. Morgan, which accompanies the rubbings, divides the collection into the following classes:

1. Military Brasses, from the earliest known in England, that of Sir John Daubernoun (1277), down to the latest known of a knight in armor, that of Sir Nicholas Toke (1680).

2. Ecclesiastical Brasses, representing the vestments of archbishops, bishops, mitred abbots, priors, priests, etc., from 1375 to 1580.

3. Civilian Brasses, including those to the ladies of knights, from that of Margaret de Camoys (1310), to those of the Greenwoods (1747-73).

Of special interest to us on this side of the Atlantic are copies of the Penn brasses (1597-1641), at Penn, in Buckinghamshire. From a branch of this family, settled in Wilts near Minety, was descended Admiral Sir William Penn, the father of the founder of Pennsylvania; the coat of arms found on two of these plates is found also on the great seal of the "Proprietor and Gouvernour of Pennsylvania," 1699.

J. H. B.

## CATALOGUE OF MUSICAL INSTRUMENTS

WITH the issue of the third volume\* the great work of listing and describing the musical instruments of the Crosby Brown Collection approaches its completion. Already five separate cata-

\*Catalogue of the Crosby Brown Collection of Musical Instruments of all nations. III. Instruments of Savage Tribes and Semi-civilized Peoples. Africa, Oceania, America, Pt. I., Africa. New York, 1907.